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of the wood give the color of the hall. Along its length is arranged a collection of arms and armor.

At the end of the hall is another rallying spot attracted by the view of water and sky, the Sound boats, and the sails flitting by. To this a few steps lead to a small inlaid platform strewn with rugs, hung with tapestries. Here is a small upright piano, and in one corner is built a low lounging place upholstered and fortified by luxurious pillows. A step down at the side leads into the drawing-room, giving that greater height to the ceiling not desirable in the hall. Windows on two sides take in the panorama of the sound, and the long slope now strewn with brown leaves shed by the now denuded trees. The room is paneled and ceiled with lighter tinted wood. Pelham tapestries drape the wall, and the Pelham industry has upholstered the cheerful chintz furniture, and the low couch in the corner similar to that of the hall. The usual drawing-room aspect is conspicuous by its absence. There are curious swinging seats and odd pieces of furniture. Everything claims attention by virtue of its quaintness or strangeness, and suggests a reminiscence of travel or odd custom.

The dining-room is across the hall through a tapestried door. It is a long room, its outer end an arc filled with small paned windows, and in the wide seats of each stands a plant in an earthen pot modeled into some unusual fancy at the Industry. These pots play a part in the house and contribute to its picturesqueness as well as assisting in giving it that local aspect the house wears. The large bordered fireplace is faced with black enameled brick, and by it a brilliant piece of color—some savage drum on a standard, now tamed to the more welcome call to dinner. At the other end, above the old-fashioned buffet, is a large portrait of Chief Justice Chase, the father of Mrs. Hoyt, an excellent likeness.

The staircase, in the usual sense, is not a feature of the house. It is a wide flight running up between the dining-room and hall fireplace. The approach to it is from both hall and dining-room, and this is unique. Several slips lead on each side to the landing. These are bounded by solid wood cut also into steps. On each stands a pot of flowers, such as ornament the dining-room windows and make a wall of greenery on each side. At the head of the stairs is the morning-room of Mrs. Hoyt, overlooking the water and the formal grass plot below. There is an open fire in the old brass mounted grate, with its shining hob. Above the grate is a deep recessed square window, for the flue divides and makes its way on each side, leaving a space for light and a shelf for pleasant objects.

The wall is an illustrated diary of places, scenes, and faces, for it is lined with Mrs. Hoyt's sketches; these have been arranged decoratively. In the mansard is the large, airy school-room, the walls of which evidence the familiar tastes of childhood. Above is the gymnasium for exercise on inclement days. When a closet is wanted, it is built out and makes an ornament, with diagonal panels in the short wide doors and long wide spreading curious wrought hinges. One of the principal attachments of the house is the work-room and forge, where master and mistress, girls and boys, work and hammer, carve, model, and forge in both wood, clay and metal. The dado is of matting which also covers the ceiling and is traversed by wood moldings, while the frieze is a quaint flower of red and white chintz. There are separate details of the house that deserve mention. In one of the chambers the fire-place jamb is painted with a green vine and golden fruit. In

Mrs. Hoyt's own room there is a staircase with balustrades winding down in one corner, affording convenient and swift access to and from the nursery.

It is not amiss here to add that the only architect of their own home were Mr. and Mrs. Hoyt. That the windows are straight, the stairs have come right, that the woodwork is solid, and that many of the details both in wood and metal, are the work of their own hands, and that all grew and was put in place under their own eyes. This revelation of the possibilities of amateur architecture or decoration should inspire those whose tastes incline them toward the beautifying of the house.

OFFICE FITTINGS.

THE modern styles of office fittings call for that artistic treatment which is peculiarly the forte of the cabinet maker. The architectural improvements and those that concern interior arrangements, as presented in new office buildings, have done much to encourage elegant furnishing. The appointments display in many instances costly and elaborate work. Further stimulus to outlay

glass in the panels, relieving the screen from all appearance of heaviness. They may be handsomely finished off with light wood moldings or delicate brass cresting in openwork. Skillfully carved railings of hard wood, polished and varnished, now constitute quite an artistic feature in many offices; the contrast between them and iron or bronze railings or panels is all in their favor.

A great amount of fine cabinet work, a sign of the growth of esthetic taste, is now found in office partitions, which are no longer unpicturesque pens.

We have inspected a good and novel design carried out for such portions in framework of split and stained bamboo. Small square walnut panels were carried up from the floor three and a half feet, then followed a broad belt of dark mahogany in boldly projected and varied geometrical forms, as framing for leaded mosaic colored glass with border of squares of thick beveled glass. Above this was a tier of delicate open tracery work of arabesque design in maple, affording through its manifold apertures both light and ventilation.

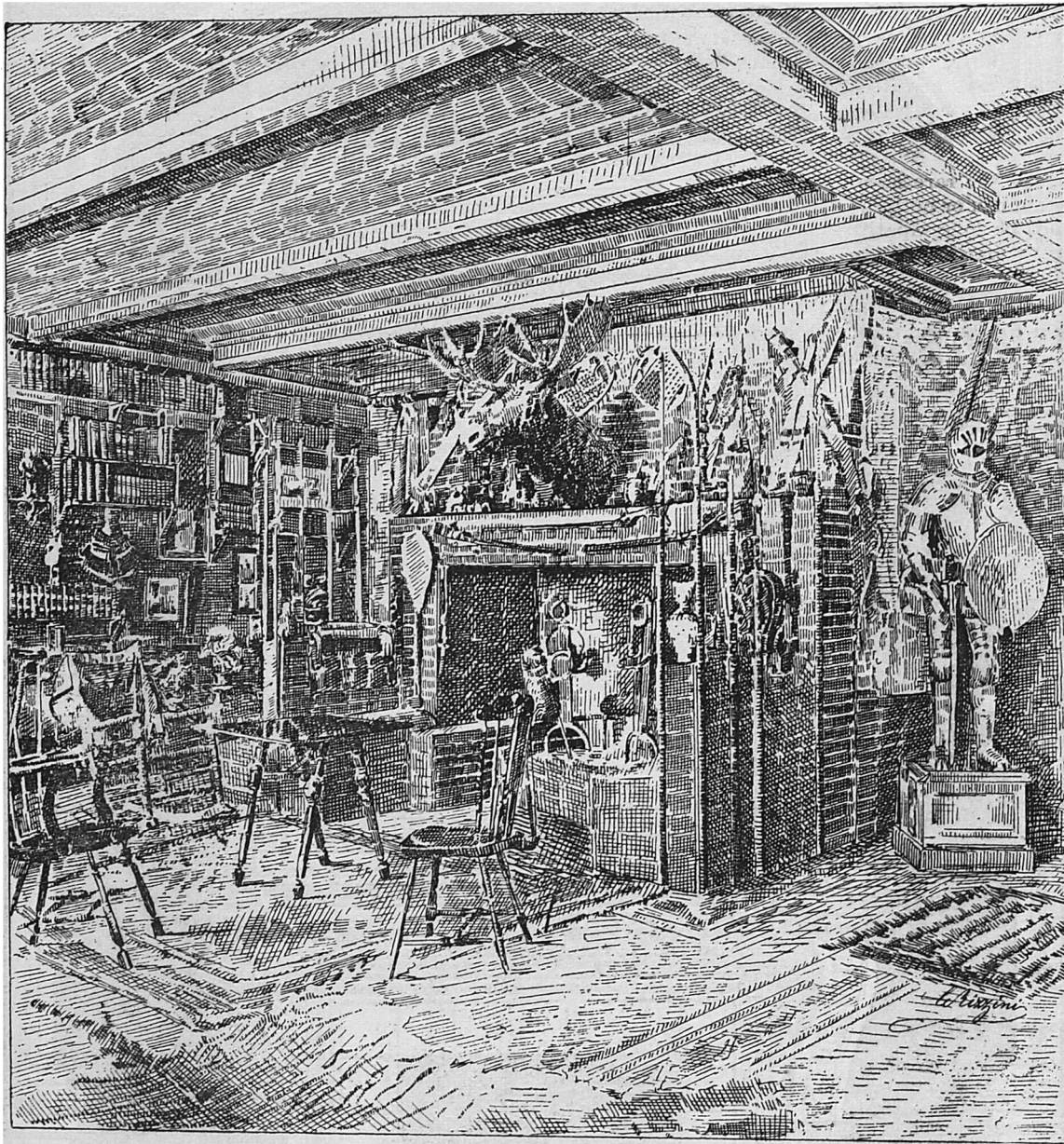
The cresting was of heavy split bamboo in three pieces, making a trifirm concave shape. Over each entrance the bamboo side supports were carried up a foot higher and connected with a cross piece. The appearance of this construction, repeated with variations in fanciful forms in the same office, was novel, graceful and rich. Portières of thick texture and gray hue, attached to rings that moved on brass rods, were suspended over each entrance.

It is well to point out that a good portion of the effect of artistic office furnishings may be lost if walls and ceilings are not properly tinted, and some friezes and good bordered ceiling fresco work, with colors well distributed, should keep company with it.

THERE is one consideration in the economy of the household that we must concede takes precedence of decoration, and that is the perfection of the sanitary appliances. The terrible dangers in defective sanitation goes without saying, and these dangers have been realized not alone in the middle class dwellings but with those where the greatest care is supposed to have been exerted to avert them. The most effective and at the same time the simplest apparatus that we have had called to our notice, for lessening the perils of sewer gas and its consequent ills, is shown in a store on Broadway, near Four-

teenth Street. It consists of a small tin box attached to the pipe supplying the water which washes out the basins, etc., containing a cake of some powerful chemical composition, over which the water flows, and with which it becomes impregnated. The effect of this impregnated water is to thoroughly cleanse the pipes through which it flows and, while odorless in itself, prevents the accumulation of that which would be liable to create odor. The box, we should have said, is so constructed that a quart of water remains constantly in it and this becomes thoroughly impregnated, and, being the first released when the water is flowed, it sweeps everything clean before it.

ETCHING SHELLS.—Attach the shells to wood with melted wax and glue. Cover surface with a thin layer of varnish blackened in a frame. With a sharp steel etching point draw the design, then wash with diluted nitric or hydrochloric acid. Rub varnish off with turpentine. The design will look as if cut with an engraver's tool. Or the design may be placed in relief by covering it with the varnish and applying the acid to the remaining surface.



HALL, LOOKING TOWARD THE SOUND

on this score is by the greater permanency of tenancies in the new and imposing structures that have been erected and furnished with every convenience suitable to their purpose. Hard woods are almost exclusively used for counters, railings, desks, chairs and stools. For chairs and counters, mahogany, cherry, and oak are especial favorites, more particularly the two latter woods; for desks, shelves, closet doors, drawers, and tables, the preference is given to walnut, rosewood, cherry and oak, the latter in all its shades from light yellowish hue to deep umber.

The conveniences now attached to desks in the way of divisions, drawers, extension slides, etc., leaves nothing to be desired. It is a good method to have the interior fittings of desks of handsome light colored woods, such as maple and satin wood. The fronts of counters are not merely paneled or handsomely bracketed, but in many instances constitute a well-considered carved composition according to position and light, the forms partaking of the architectural, with projecting pillars in contrastive woods.

Screens to counters, where introduced, are now extremely tasteful, with arabesque gratings in burnished brass and plain beveled glass or ground